ART
MUSEUMS AND LIBRARIES

METROPOLITAN MUSEUM

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MOMA PS1

GUGGENHEIM MUSEUM

BROOKLYN MUSEUM

AMERICAN MUSEUM OF NATURAL HISTORY

ASIA SOCIETY
Park Ave. at 70th St. (212-288-6400)—"Princes and Painters in Mughal Delhi, 1707–1857." Through May 6. (Open Tuesdays through Sundays, 11 to 6, and Fridays, noon to 6.)

FRICK COLLECTION
1 e. 70th St. (212-288-0700)—"Renoir: Impressions, and Full-Length Painting." Through May 13. *A Passion for Drawings: Charles Ryskamp’s Bequest to the Frick Collection." Through April 8. (Open Tuesdays through Saturdays, 10 to 6, and Sundays, 11 to 5.)

INTERNATIONAL CENTER OF PHOTOGRAPHY

JAPAN SOCIETY
333 E. 47th St. (212-382-1155)—"Deco Japan: Shaping Art and Culture, 1920–1945." Through June 10. (Open Tuesdays through Thursdays, 11 to 6, Fridays, 11 to 9, and weekends, 11 to 5.)

JEWISH MUSEUM

MUSEUM OF THE CITY OF NEW YORK

NEW MUSEUM
235 Bowery, at Prince St. (212-219-1222)—"The Ungovernable." Through April 22. (Open Tuesdays through Sundays, 11 to 6, and Thursday evenings until 9.)

RUBIN MUSEUM OF ART
211 W. 57th St. (212-606-2000)—"The Art of Sacred Books." Opens April 6. (Open Mondays and Thursdays, 11 to 5, Wednesdays, 11 to 7, Fridays, 11 to 10, and weekends, 11 to 6.)

STUDIO MUSEUM IN HARLEM
144 W. 125th St. (212-664-4500)—"Shift: Projects, Perspectives, Direction." Through May 27. *Ralph Lemon: 1856 Cessna Road." Through May 27. (Open Thursdays and Fridays, noon to 9, Saturdays, 10 to 6, and Sundays, noon to 6.)

GALLERIES—CHELSEA

ART


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Tom Burr: An air of coded meaning—of longing and loss—attends objects in which the stripped-down language of minimalism shifts from detached to deeply personal through the prosaic materials: metal, denim, wool, blankets, and more. The code cracks itself in the show's final room, where panels are papered with pages from a 1963 interview with Tennessee Williams, in which he speaks with remarkable candor about coming out of the closet. The prize for economy of means goes to "Untitled Pink Piece," a painting made by attaching a rose-colored blanket to a big piece of plywood with upholstery tacks, simultaneously conjuring a sophisticated bed and a simple abstract. Through April 26. (Bortolami, 520 W. 26th St. 212-727-2050.)

Sarah Charlesworth: Playing with reference, pure color, optical illusions, and the conventions of the still-life photographs, Charlesworth's latest suite of images is never merely seductive. Her pictures of crystals, crystal balls, an inverted hourglass, and other hand-made objects are meditations on beauty and balance (and a blandly pretty tint of baby blue). Or are these macabre props, displayed with delicious wit, as if in Tiffany's windows? Uncharacteristically, Charlesworth pulls back the curtain with two photographs of these allusive objects arranged alongside other ordinary material in her studio, matter-of-fact but full of marvellous potential. Through April 14. (Ingleby, 242 W. 24th St. 212-647-9111.)

Mitch Epstein: Epstein, a great color photographer, chose black-and-white for his pictures of venerable New York City trees, giving them a more traditional, vaguely historical cast. But there's nothing old-fashioned about these big photographs, partly because Epstein is not interested in some pumped-up idea of magnificence. His trees may be grand, but they're rooted in an urban environment that keeps them humble; beyond their gnarly branches and graffiti-carved trunks are views of commercial shopping strips, apartment buildings, and intersections. In a project that echoes Berenice Abbott and Lee Friedlander, Epstein takes his own stamp on the urban document, avoiding high-contrast black-and-white in favor of softer, sliver gray and a hint of modern romance. Through April 14. (Sikkema Jenkins, 530 W. 22nd St. 212-929-2362.)

Paul Meleshchik / George Platt Lynes: A survey of Platt Lynes's photographs—superb vintage prints made between 1932 and 1952—fills the gallery's main space with densely packed portraits (Burt Lancaster, Marianne Moore, Gloria Swanson) and frankly homoerotic male nudes. It's a shrewd setup for a back-room show of Meleshchik's recent pictures of young boxers in Cuba, which have a similar feel for the emotionally charged spaces and the bodies that animate them. Working in black-and-white, Meleshchik makes soulful portraits, but his most arresting photographs are subtle and atmospheric, capturing urban heat and casually expressive masculinity in a telling, graphically concise moment. Through April 7. (Kasher, 321 W. 23rd St. 212-966-3978.)

Short List